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A Follow - up of the Winning National Artists Awarded by the Office of the National Culture Commission, Ministry of Culture, School of Visual Art (Painting, Sculpture, Graphic Art, and Mixed Media) During 1985 - 2006

ติดตามผลผู้ได้รับรางวัลศิลปินแห่งชาติจากสำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ กระทรวงวัฒนธรรม สาขาทัศนศิลป์ (จิตรกรรม, ประติมากรรม, ภาพพิมพ์, สื่อผสม) ตั้งแต่ปี พ.ศ. 2528 - 2549

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บทคัดย่อ

การติดตามผลผู้ได้รับรางวัลศิลปินแห่งชาติจากสำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ กระทรวงวัฒนธรรม สาขาทัศนศิลป์ (จิตรกรรม, ประติมากรรม, ภาพพิมพ์, สื่อผสม) ตั้งแต่ปี พ.ศ. 2528 - 2549 เป็นการติดตามศิลปินทั้งหมด 27 คน มีชีวิตอยู่ 16 คน การติดตามจากแบบสอบถามสำหรับผู้มีชีวิตอยู่ และการวิเคราะห์จากผลงานดีเด่นของศิลปินคนละ 1 ชิ้นงาน รวม 27 ผลงาน

สรุปผลการวิจัยได้ว่า ศิลปินที่มีชีวิตอยู่ 16 คน มีความพึงพอใจในสวัสดิการของรัฐในระดับปานกลางและยังประกอบอาชีพศิลปินอย่างต่อเนื่อง ผลการวิเคราะห์จากผลงานพบว่า ที่มาของความคิด การสร้างสรรค์ผลงานศิลปะของศิลปินเกิดจากความเคารพ ศรัทธา และความผูกพันที่ศิลปินมีต่อบุคคลหรือหลักธรรมคำสอนของพระพุทธศาสนา และประสบการณ์ที่เกี่ยวข้องกับศิลปวัฒนธรรมของไทย

Abstract

A study of the follow - up of the national artists awarded by the Office of the National Culture Commission, Ministry of Culture, school of Visual Art (Painting, Sculpture, Graphic Art, and Mixed Media) during 1985 - 2006 was conducted. In the present study, the subjects included a total of 27 national artists. Of all, 16 artists who are alive were asked to complete the questionnaires. Total of 27 masterpieces from 27 national artists were investigated and analyzed. The results have shown that sixteen national artists who are now alive reported the moderate satisfaction with the state welfare and they continued to pursue their occupation in producing artworks. Analysis of the art performance produced by these national artists revealed the source of the artists' ideas and initiatives that originated from their respectfulness, faith, and the intimate relationship with people and Buddha's tenets, and Thai cultural experience.

Background and Significance

Since 1985, with the cabinet's resolution, the date of twenty - fourth of February of every year was established as "National Artist's Day".

The "National Artist Award" has been granted to the winning artists of the year by the Office of the National Culture Commission, Ministry of Culture, with the intention to maintain and

promote the national culture of which the artworks created by national artists could be evidenced of the culture uniqueness and national identification. The school of the Visual Art works included printing, sculpture, graphic art, and mixed media, has been assimilated as unique symbol of Thai culture.

In addition, it is evident that artistic concept and development in design, belief, expression, shape creation, the art concept and personal belief (Aree Suthipan, 1998), instrument, materials, expression media, and procedures constituting of criteria, idea, and methodology (Wiroon Tungcharoen, 1998) representing the idea and art culture as historic evidence unveiled the background and national culture. The artistic creative has not been only generated by the genius artists, it also represented the mankind development at that period and could be a thrust motivating the creation of artworks, inducing the new phenomenal similar to the old ones, or newly different phenomenal. (Weisberg, 1986) The creative thinking, beyond the knowledge about art principles to produce the artwork in term of visual element, design, object art, visibility, perception, aesthetic structure and experience (Nicola, Raden Amad; 2000), the impetus is quite necessary as imagine – conducive source and diverse experience in different areas. The Visual Art is a discipline of fine art which the artists can express their creative thinking either form of 2D or 3D artworks visually which aesthetics can be apparently experienced from shape, figure, and volume of the recognizable artworks created in distinct unique way by individual artists. Each of artist's expression reflected the emotion and feeling through their idea that eventually lead to work result. Further, the use of selected materials and presentation strategy are unique and vary from artist to artist. Thus, the differences in creative thinking process represented identify and uniqueness which, of course, the meaningful

expression of artworks was in accordance with their ideas, personal belief, and values. (Aree Suthipan, 1998)

There were 27 excellent artists who were awarded as "National Artists" in school of Visual Art during 1985 – 2006; many valuable artworks were inclusive of such areas as painting, sculpture, graphic art, and mixed media. A study of the follow – up of these national artists was aimed to examine their status quo, social role, art creation role, opinion toward state welfare granted by government following being awarded as "national artist", as well as an analysis of concept and uniqueness by their artworks in printing, sculpture, graphic art, and mixed media. Each winning artist's social role, idea, and identity were represented through artworks viewed as sources of knowledge in visual art.

Objectives

Two primary purposes of this study included the following;

1. To follow – up winning national artists in visual art : painting, sculpture, graphic art, and mixed media during 1985 – 2006 in the context of status quo, social, art creation role, and their opinion toward state welfare granted by government following being appointed as national artists
2. To analyze the individual artist's concept and uniqueness by artwork results in painting, sculpture, graphic art, and mixed media

Methodology

The sample included 27 winning national artists in visual art; painting, sculpture, graphic art, and mixed media, awarded by the Office of the National Culture Commission, Ministry of Culture during 1985 – 2006. Each individual artist's masterpiece and its supporting document were delineated in term of concept and uniqueness. Of them, sixteen persons who are alive were asked to complete the questionnaires pertaining to analysis of concept, artist's uniqueness by batting average

work result, origin of concept, social expression and meaningfulness, artistic process, for instances, the use of paint color and painting, figure, shape, graphic direction, tactics and integration of performance by twelve item of oil color, two items of tempera, one item of acrylic, one item of pen and ink on paper, three items of plaster of Paris, two items of wooden sculpture, one item of wax, one item of performing art, three items of printing, one item of mixed media. A number of three art experts performed analysis.

The questionnaires were distributed to the sixteen living national artists. The questionnaire items involved status quo and social role of the national artists, examination of the national artist's social role, art creation role, opinion toward state welfare they had been granted of the provision by government. The questionnaires were characterized of the Five – Point Likert's scales for opinion and open – ended question for factual statement. The validity of the questionnaires was verified by five experts. The statistic means used included percentage (%), Mean (\bar{X}) and standard deviation (SD)

Results

1. Follow – up of the sixteen national artists following wining the “National Artist Award”

Of 16 national artist, in regard of status quo, 11 national artists created the result of work at silent place, seven spent time creating work for at least 3 hours, eight created the work based on emotion, fourteen earned their principal income from the Office of the National Culture Commission, ten earned their living by selling their artwork. In addition, 14 of 16 reported that they continued to create the artwork throughout their lives.

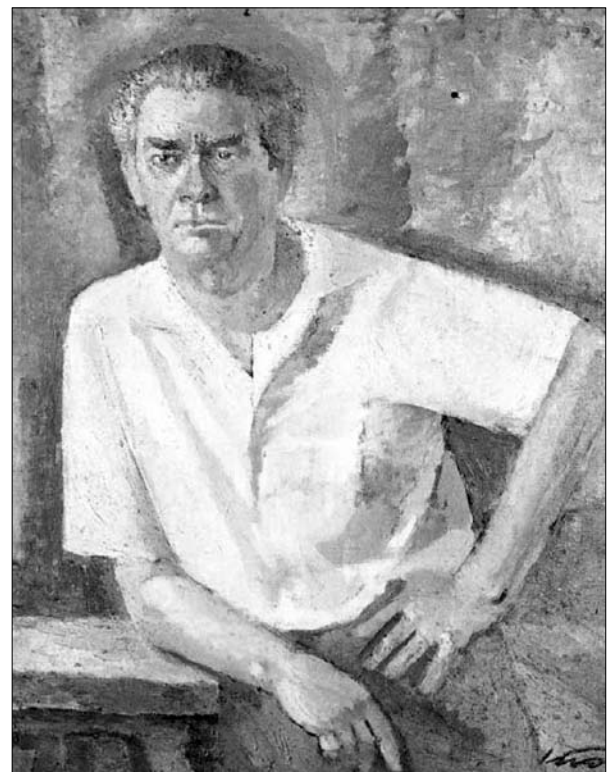
All sixteen national artists served as art instructors. Of them, fourteen played role inspiring the youth, sixteen participated the art exhibition domestically while thirteen joined the art exhibition internationally. In regard of the art

creation role, thirteen created the natural artwork, up to fifteen created painting artwork, twelve changed in concept on art performance, twelve wished to produce art work continuously, and importantly, all of them did not wish to pursue other careers. Twelve reported that state welfare was proper and reported satisfaction with state welfare moderately.

2. Concepts and the Uniqueness of Artists

2.1 Origins of Concepts

2.1.1 Inspired by the portraits of King, monks, and celebrities, artists created four art works including “Professor Silp Peerasri”, “King Rein IV Establishing the English Language School in Royal Palace”, “Age Man”, the sculptural statue “Pra Mongkol Thepmunee (Laung Por Sod), Wat Paknam, and Pasicharoen”

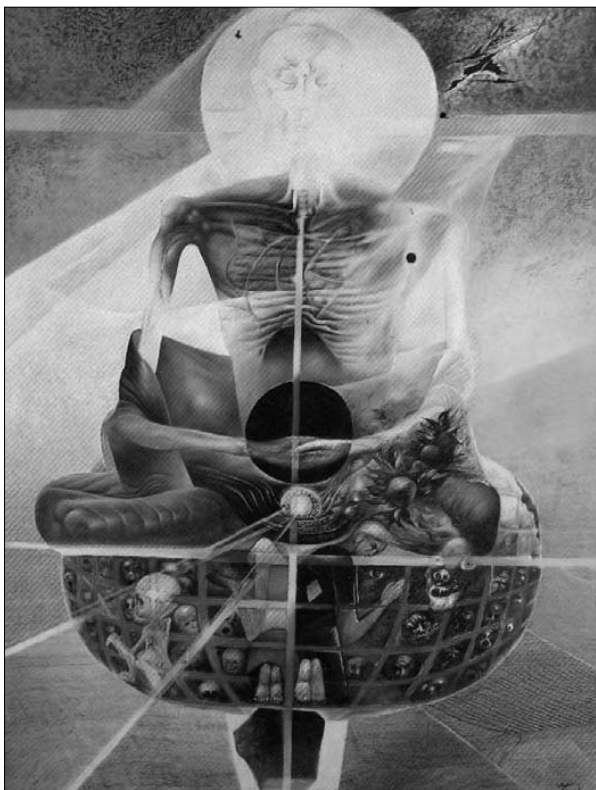


Fua Haripitak Professor Silp Peerasri, Oil on canvas, 104 × 83 cm., 1962

2.1.2 Inspired by religious faith, artists produced five painting art works including; “Wat Suthat”, “Wall and Faith”, “Buddha Performs Difficult Deeds”, “the Temple of Emerald Buddha I Met”, “No Name”, and “Meditation”



Sawasdi Tantisuk **Wat Suthat**, Oil on canvas, 69 × 54 cm., 1960



Pratuang Emjaroen **Buddha Performs Difficult Deeds**, Oil on canvas, 237 × 175 cm., 1976

2.1.3 Inspired by culture, social, political, panorama view and others, artists produced eleven painting art works including; scene of the place of God in drama entitled “I – Nao”, painting entitled “Lotus”, “Junthaburi”, “Raining Day at the Entrance of Chin Ju Ku Dorm in Tokyo”, “Dictatorship”, Subconscious Expression 4”, “Fisherman Village”, “Morning Dawn”, “Scrambling Food”, “Kinnaree”, “Nang – Yai”, and other five art works including; “The Colt”, “Group”, “Ramana”, “Subconscious”, and “Rural Sculpture”



Tawee Nandakwang, **Lotus**, Oil on card Board, 120 × 181 cm. 1960



Tawee Ratchaneekorn, **Dictatorship**, Oil on canvas, 100 × 80 cm. 1984

2.2 Meaningful Expression to Society

An analysis of twenty – seven art works demonstrated 6 key areas of social communication.

- 1) Love – esteeming, respect, and faith in person
- 2) Adherence and faith in what they respect
- 3) Natural art creation
- 4) Art and culture creation
- 5) Subconscious art creation
- 6) Political art creation

2.3 Styles of Artwork

An analysis of twenty – seven artworks demonstrated the following :

2.3.1 Oil color technique: 12 artworks

- 1) Use of paint and painting for the creation of oil color painting.



Chalerm Nakiraks, **Buddhist priest Parade**, Oil on canvas,
80 × 180 cm. 1973

Each national artist's immediate experience has been transferred into real situation in term of the confronting problem – solving. The artworks were represented precisely by using oil color to arrange the displayed appearance which varied depending on the individual artist. In regard of the painting showing the affinity and good faith, the artist's spectacular feeling was mediated through the content of the painting. In addition, the good faith in religious tenets was created through painting in the time of difficulty faced by the artists.

In painting and its pattern, most artworks involved flattening painting, finish painting, knife painting, primer

painting, painting with line, heavy painting with overlapping and scratching.

- 2) Shape, figure, and graphic direction

A set of artworks in oil color are mainly characterized in natural figure and shape; people, place, and environment. The imagination was apparently presented. The graphic direction was of praising and worshipping while other paintings deployed the nature as positioning.

- 3) Painting tactics and creative integration

A set of artworks in oil color typically involved content of art and culture. It is artistic and social integration mediated by artworks to direct the society by Buddhism artwork that can be experienced by general public, or a thrust that stimulates the society to aware of the inequality, or implying the peace with simple, but artistically powerful presentation,

2.3.2 Acrylic technique: 1 artwork

- 1) Use of paint color and painting

The painting entitled “Subconscious Expression 4” was created from the subconscious state in surrealism that looks distinctive and constructive continuously.

- 2) Shape, figure, and graphic direction

The surrealist artworks are characterized by imaginary presented through shapes, figures, and graphic directions. The graphic positioning was mysterious and attractive fascinatingly.

- 3) Painting tactics and creative integration

The inner feeling of mind was presented through specific form with complicated color structure; obviously, it's a creative integration of visual art principles.

2.3.3 Tempera techniques: 2 artworks

1) Use of paint color and painting

A set of artworks was developed using the tempera technique. The painting entitled "The Temple of The Emerald Buddha I met" was colored in flat shape with sharp edge while detail was curtailed, leaving only the important structure. The painting entitled "Fisherman Village" represented the essence of livelihood among the fishermen in rural area, reflecting the feeling of peaceful living strikingly.

2) Shape, figure, and graphic direction

The creative painting artworks represented the structure of a variety of shapes congruently with standout line, producing the vivid picture in all the things. The graphic direction focused on the magnitude of the village with interesting detail.

3) Painting tactics and creative integration

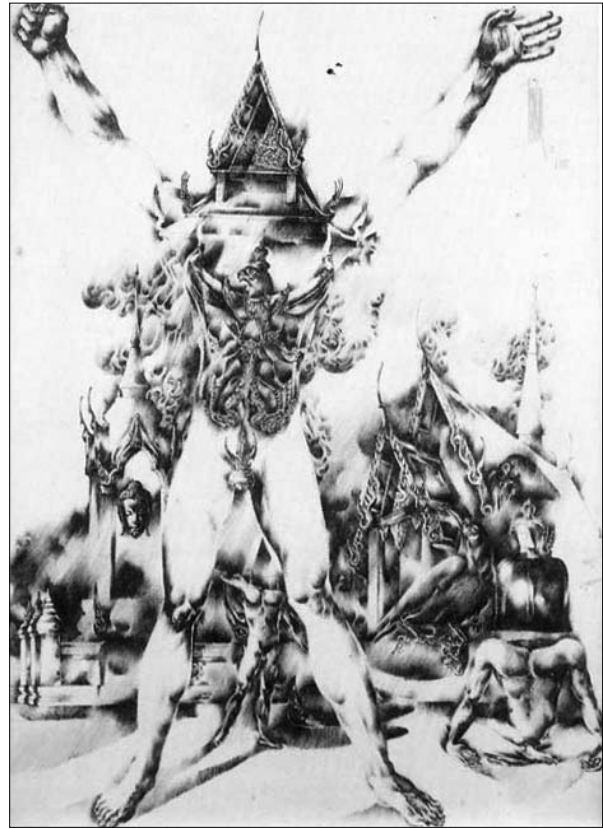
The story of artwork involved a way of living of rural people, presented in modern techniques, producing the contemporary figures distinctively.

2.3.4 Pen and ink on paper technique:

1 artwork

1) Use of paint color and painting

The painting artwork entitled "Untitled" reflected the challenging content of the feeling toward the integration between Buddhism belief and artistic expression as social communication. The black ink pen was used while the weight of softness



Thawan Duchanee, **Untitled**, pen and ink on paper, 77 × 55 cm.
1961

and darkness of white, grey, black color were preliminary in presentation.

2) Shape, figure, and graphic direction

The pen was used to align the image weight with the virtual inner shape in the presentation while graphic direction and positioning were surrealistic, producing the shape and figure at timely pace.

3) Painting tactics and creative integration

Buddha's tenets were expressed in the form of symbols while the content of the picture involved the reorganization of ethics was transmitted through artworks

2.1.5 Plaster of Paris technique: 3 artworks

1) Use of paint color and painting

All three painting artworks were made

by the plaster of Paris technique. The nature of color and surface were characterized of the natural materials. It represented the posture of animals in affectionately meticulous way. It included the painting entitled “The Colt”. Other artworks inspired by the portraits that were curtailed to the abstract shape, for examples, “Group”, while the “Meditation” represented the meaning of the power of faith in Buddhism uniquely.



Nonthivathn chandhanaphalin, **Meditation**, Plaster, Height 85 cm.
2000

2) Shape, figure, and graphic direction

The painting entitled “The Colt” represented the tenderness while the “Group”, an abstract artwork represented stableness, and the “Meditation” represented grandeur and faith.

3) Painting tactics and creative integration

The plaster of Paris was a material

used to produce the artwork with different content, but was represented in unique and distinct way apparently to society.

2.1.6 Wooden sculpturing technique: 2 artworks

1) Use of paint color and painting

Two wooden sculptural artworks were made of natural materials. The wooden surface was fine and natural in color and in its presentation.

2) Shape, figure, and graphic direction

“Ramana”, one of the two wooden sculptural artworks which were sensitive in humanly posture and Thai – style nature were congruent with resonant swinging of the line and direction. The painting entitled “Subconscious” was produced of solid material which was modified in the artist’s imagination to emphasize movable and gentle postures.

3) Painting tactics and creative integration

Tactics and integration in painting were modernized, along with emotion and spirit of Thai as seen by the line used, timing and symbol in social communication was presented.

2.1.7 Wax sculpture technique: 1 artwork

1) Use of paint color and painting

“Pra Mongkol Thepmunee (Laung Por Sod), Wat Paknam, Pasicharoen” was typical of wax sculptural artwork. The colorful appearance comes from self – aesthetic natural materials.

2) Shape, figure, and graphic direction

The sculpture was created in real portrait. The positioning was arranged as closely as natural man and in

personality.

3) Painting tactics and creative integration

Created upon respect for and belief in Buddhism religion, a priest was a representative of oneness through creative integration. This could be further learning scope.

2.1.8 Performing art technique: 1

artwork

1) Use of paint color and painting

Like wax sculptural artwork, the natural materials were used to create and decorate on artist body, to record the event occurred. The colorful appearance was natural in relation with the surrounding environment as narrative.

2) Shape, figure, and graphic direction



Chalood Nimsamer, **Rural Sculpture**, Performance, 1979

The artworks created by the expression of the artist per se and local materials with diverse shape and figures positioned on the artist's body in standing posture with two arms opened wide, and materials hooking up each other.

3) Painting tactics and creative integration

Integrated through the artists who have played role in artistry arena, the space was in rural area where natural materials such as wood log, bamboo, coconut shell, and string were used to communicate the artist's ideas and imagination.

2.1.9 Wooden sculpturing technique: 2

artworks

1) Use of paint color and painting

The artwork entitled "Morning Dawn" deployed the wooden - engraved printing technique to represent the meaningful colorfulness of the morning dawn, reflecting the fascinating atmosphere. The "Scrambling Food" represented the weight of the paint color by white, grey, and black conspicuously, and demonstrated wood sculpturing technique accurately.

2) Shape, figure, and graphic direction
For "The Morning", shape, figure and graphic direction were positioned gorgeously and relevantly at the focus and other elements of the picture. The figure was represented using the wood sculpturing line while the content manifested the emotion of the picture. "Scrambling Food" reflected the fighting climate through a presentation of sculptured wood exactly.



Prayat Pongdam, **The morning**, woodcut, 60 × 40 cm, 1981

3) Painting tactics and creative integration

As wooden sculpturing technique was specific and be determined by the artist, it therefore produced the distinctive artwork. The content of the picture reflected the way of living in the rural area. The content integration was similar, but different in emotional reflection.

2.1.10 Printing on glass technique: 1 artwork

1) Use of paint color and painting

To create the printing on glass, which single printing technique was deployed, the color used must manifest the confidence in presentation. The color frame of the portrait, “Kinnaree” (mythological creature, half – bird and half – human), was blue – greyish and red on the background. Acute painting technique was used.



Chakrabhand Posayakrit, **Kinnaree**, monprint, 42.2 × 51 cm, 1966

2) Shape, figure, and graphic direction

“Kinnaree” was positioned on the plane in full portrait from bottom to top. The positioning emphasized the detail definitely, leaving the trace of painting and printing explicitly and glamorously.

3) Painting tactics and creative integration

Modern single printing technique was used to create the artwork. The content of the picture illustrated Thai literature. For “Kinnaree” the acute and fast painting was used, so the content and technique integration was contemporary synchronously.

2.1.11 Mixed media technique: 1 artwork

1) Use of paint color and painting

Multiple techniques were implemented to create the artwork. The painting colors were diverse; background was grayish and black. Next, flipping technique was used to drop off and disperse the color. The wooden log

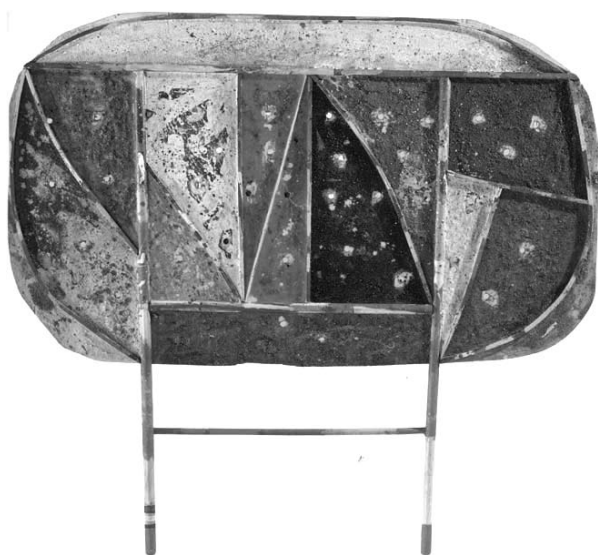
painted in the color of material frame back and forth, producing the colorful distinctive artwork.

2) Shape, figure, and graphic direction

The shape, figure, and graphic direction were derived from the big movie where some detail was curtailed. The color painting technique was used to complete the general plane. The wood was used to show the linearity, curve, elliptical, where big movie remained shown.

3) Painting tactics and creative integration

Inspired by art and culture of the artist's hometown, and integrated by using the modern form, open – wide imagination, independent expression, enabling the “Nang – Yai” to reflect the artist's identification and local cultures co – relatively.



Kamol Tassanamchalee, *Nang-Yai*, mixed media, 42 × 42 cm, 1986

Discussion

1. The follow – up of the artists winning the “National Artist Award” demonstrated that sixteen winning artists were the aged and live their life in their own way and keeping on producing

the artworks continuously despite 70 years of age or higher (12 artists). Their work style remained artistic and the knowledge and skills were disseminated to the next generation youth through assuming role as artist instructor and moderator. The artworks were publicized through the exhibition, reflecting the sufficient way of living; being satisfied with income despite salary of 12,000 THB monthly, perceiving the benefit of state welfare and allowance provision given to themselves and their family. However, the art styles mostly involved the nature, indicating the imaginary notion of art. The artwork results produced by the aged national artists mainly included the painting.

2. In regard of the organizational development in field of visual art, it found that the artists esteemed the love, respect and faith.

Faith involved believing in what one respected for while action reflected their belief in place or event.

Art inspired by nature lead to inspiration.

Art inspired by art and culture – imagine was developed through the essence of the culture.

Art inspired by subconscious mind – reflecting the emotion and subconscious sense of the artists

Art inspired by politics – expressing the stressful mind toward the political event and governance at that period.

Therefore, the artist's work results were evidently reflecting the culture, belief, and what people worship, and values. Apparently, the artist's work result reflected the Thai culture virtuously.

Discussion

The results have shown that the creation of artworks by all national artists have undergone the fundamental art practice and advanced level. Individual artists effort to put a perseverance and prompted to seek for novelty in accordance with the society at such respective period. Despite

obstacles and difficulties, artists devoted time and energy to produce the artwork continuously. Artwork creation heavily relied on the artists' inner spirit to transmit the meaning of artwork and bring for the consequence of systematic learning and self – developing based on the individual artist's typical characteristics that were valuable at national level and acceptable to society. The results should be used as guidelines for further study based on individual identification and concept and art creation method for the interest of the next generation. The interview data and criticism given by experts reflect the way the artwork has been created and can be a useful

guideline to develop the knowledge element in the field of visual art in Thai people. Like establishment of universal art history that has been existent, the art creation will be beneficial to the educational arena and a proud of art and culture among Thai people.

Acknowledgement

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